

TRINITY PUT IN A PLAY

W. J. HURLBUT DOES IT IN "THE WRITING ON THE WALL."

Deals With the Tenement Problem—A Strong Theme Which Loses Force by Inexpert Development—Olga Netherole Theatrical in Leading Role.

It was an immoral certainty that, pretty much everything else having been done to Trinity Church that could be done to an institution so ancient and so rich, somebody would eventually write a play about it. This the ruthless William J. Hurlbut, the same who committed "The Fighting Hope," has now done.

He calls his new play "The Writing on the Wall," and it had its first local presentation last evening at the Savoy Theatre with Olga Netherole in the principal part. Whether one thinks Trinity Church deserves this latest blow will depend entirely upon the view which one holds regarding the manner in which that corporation has discharged its heavy responsibilities toward the poor in this town.

It ought to be said, however, that though the play begins as if it were going to grill Trinity to a well done finish it soon drifts into the narration of an individual case of tenement house outrage and wrong with which Trinity has nothing to do. The parallel, however, is made both direct and strong.

A wealthy New Yorker whose fortune is largely invested in cheap tenements which violate the law, subject their helpless tenants to all manner of suffering and peril from discomfort and disease and return heavy profits to the landlord, has for a wife a woman whose attention is directed to the tenement house by a settlement worker. She learns that some of the worst tenements are owned by her husband and urges him to inaugurate needed reforms, beginning with some new fire escapes in place of old ones that have been condemned as useless. Her husband, who is a cynical money-maker as well as a faithless husband, pretends to yield to her pleadings, but gives orders privately that the old fire escapes shall merely be painted, not repaired.

The wife engineers a Christmas party for the children in the rotten tenements. To this party her own child is taken by a nurse. A fire starts while the party is going on, there is a panic and a rush for the useless fire escapes, which collapse under the strain. Scores of persons lose their lives and among the victims is the wife's little boy. The tragedy opens the husband's eyes to things as they are and although about to be arrested for criminal negligence he declares that in future he will open his ears to the just complaints of the poor. Whereupon his wife, bereaved and wronged as she has been, promises to stand by him and help him to better things.

This story, if directly and skillfully told upon the stage, would probably make a strong dramatic appeal and it would not be accurate to say that the manner of its telling has robbed it of all effect. However, Mr. Hurlbut has seen fit to interrupt repeatedly the progress of his main story with the developments of a highly spiritual love affair between the wife and the settlement worker, while the device by which the wife is informed of her husband's disloyalty is both trite and obvious.

There are many reminiscences too of threadbare and moth-eaten stage properties, such as "the father of my child" motif and the "lucky beautiful" business. The chief theme of the piece, however—the responsibility of the rich toward the poor—is practically the same as that of "The Battle of the Wall" at the Savoy. It is unquestionably one in which the public is deeply interested and the play itself is a genuine concern in that side of the play, despite the fact that the treatment of the theme was not expert.

Miss Netherole, the beautiful and talented wife, made it clear that she had expended much thought on the preparation of the character. You could fairly hear her thinking it out as she went along, and an impersonation theatrical in every respect and seldom dramatic. In short, if there are any affectations known to the theatrical actress, Miss Netherole did not employ them to escape one's memory at this moment.

The monotony of utterance, the slow, studied postures, the rolling of the eyes until the whites thereof alone were visible contributed to the composition of a character that was nearly a caricature of reality and sincerity had vanished, while her doings at the moment when she learns that her child has been burned were unrestrainedly epileptic. It was a highly uncomfortable thing to see. In fact the impression of Miss Netherole's performance was that she has become the slave of the mannerisms that have been growing upon her in the last few years.

William Morris in the ungrateful part of the husband did what he could with a character almost devoid of sympathetic quality. Robert T. Haines was the settlement worker. He should be chained to a perpetual pulpit. Frank Craven as the tenement house owner's secretary gave a brisk performance of a small part. Ben Johnson and Florence Huntington enacted two hard-hearted, wealthy wretches whose reasons for existence in the play did not appear and who drifted out of it and into silence with as little motive as they had first appeared in it. "The Writing on the Wall" is not illegible but it is scarcely copierable.

HEINZE'S BAIL FORFEITED.

But He'll Be Treated Kindly if in Police Court To-day.

F. Augustus Heinze did not appear in the Yorkville police court yesterday morning when the case of "John Brown of the Waldorf," accused of blacking the eyes of a taxicab chauffeur in front of the Café Boulevard on Sunday night, was reached. Ignatz H. Rosenfeld, proprietor of the restaurant, who had given \$500 bail for "Brown" at the station house, told the Magistrate that "Brown," who he said was Heinze, was too ill to appear. The Magistrate declared the bond forfeited, and added that if "Mr. Brown" showed up to-day he would remit the forfeiture. And with that the examination was adjourned until to-day.

Phipps—Langhorne.
Paul Phipps of London and Miss Nora Langhorne, daughter of Col. Chiswell D. Langhorne of Albemarle county, Virginia, were married at 3 o'clock yesterday afternoon in St. James's Episcopal Church, Madison avenue and Seventy-first street. Bishop Frederick Courtney, rector of St. James's, performed the ceremony.

The chancel of the church was decorated with Easter lilies and spring flowers. Miss Langhorne, who was escorted to the altar by her father, wore a white satin gown, trimmed with tulle, and her tulle veil was caught with orange blossoms. She carried a shower bouquet of lilies of the valley. She was attended by Miss Rachel Phipps, a sister of the bridegroom; Miss Gertrude Sheldon, Miss Natalie St. John Gaffney, Miss Katharine Steele Atterbury, Miss Ella Williams Buck of Richmond and Miss Julia Biddle of Philadelphia. They wore gowns of white chiffon with pink chignon bows, and carried mimosa, pink and white flowers.

The two flower girls were nieces of the bride, the Misses Irene Gibson, daughter of Mr. and Mrs. Charles Gibson, and Nancy Perkins, daughter of Mr. and Mrs. T. Moncure Perkins. They were in bridesmaid's dresses.

Hon. Angus McDonald of England was the best man and the ushers were William Langhorne, a brother of the bride; Charles Dana Gibson, Legation, Brooklyn; Lee Phillips, Charles Dana Draper and Alexander Butler Duncan, an uncle of the bridegroom.

A reception at the home of Mr. and Mrs. Charles Dana Gibson, 127 East Seventy-third street, followed the ceremony. Mr. and Mrs. Phipps will sail for Europe on Wednesday and will live in London.

"THE CLIMAX" AT DALY'S.

Edward Locke's Play Gets a Fine Reception in Its New Home.

Edward Locke's play "The Climax," which had proved its merit at a series of matinees in Joe Weber's Theatre, began its career as a full-fledged night entertainment at Daly's Theatre last evening. Naturally its power to please lost nothing by the change, and there is every evidence that it is destined to have a prosperous stay in its new home. The case of the play is small and efficient and its action particularly well suited to a house of the size of Daly's.

The audience last night was extremely enthusiastic throughout the performance and called the four members of the company out any number of times after each act. Mr. Locke appeared after the second act.

The handling of the music in the piece was as graceful as the rest of the show and gave a great deal of pleasure. If last night's audience was a fair example of what is in store for the piece "The Climax" can stay at Daly's about as long as its producers wish.

WILD WEST SHOW READY

For the Opening in Madison Square Garden To-night.

Buffalo Bill's Wild West and Pawnee Bill's Far East show is ready to begin to-night its season of three weeks in Madison Square Garden. Three rehearsals have been held in the two days the show has been in the Garden and both Col. Cody and Major Lillie were pleased with the rough performances.

Johnny Baker, the arena director of the combined shows, superintended the setting up of the immense pieces of scenery, and the rear end of the Garden looks like a scene in the desert. There is a cliff scene twenty-five feet from the ground and the horses have been trained to walk to the top of it.

German Opera at Yorkville.

A season of German opera will begin on May 17 at the Yorkville Theatre with Emil Borea and his company in "The Mouse Trap Pedler," which was recently sung at the Plaza Theatre. The season will continue for six weeks. Other operas to be given are "The Opera Ball," which has been a great success in Vienna, and a new work by Ziehrer and Fall. The company will be composed of a number of the singers who have recently been appearing in German performances of opera.

Dr. Wueller Sails To-day.

Dr. Leopold Wueller will be a passenger on the Kaiser Wilhelm der Grosse, which sails to-day. Dr. Wueller has closed his season six weeks earlier than he had expected to. His cold and the exhausted condition of his vocal cords made it impossible for him to continue his tour to the United States. He will sail after his arrival in Germany and remain there until it is time for him to begin his American tour next autumn. He will not sing in the meantime.

Mantell as "Shylock."

Mr. Mantell presented "The Merchant of Venice" last night at the Academy of Music. It was a finished production by a well-balanced company and was well received. Marie Booth Russell as Portia, Guy Lefebvre as Gratiano and Edward Lewers as Launcelot Gobbo got most of the applause. Mr. Mantell, who of course was the Shylock, answered several curtain calls.

Elsie Janis and "The Fair Co-ed" at the Criterion.

Elsie Janis and the "Fair Co-ed" company, who for many months have been giving a George Ade college drama to the Criterion last night, Miss Janis gave an imitation of a star replying to a call for a speech by making one at the second curtain. The imitation seemed perfect.

A Studio for Belasco.

Plans have been filed with Building Superintendent Murphy for enlarging the Stuyvesant Theatre in West Forty-fourth street by a one-story and mezzanine room addition on the east end which will be fitted as a studio with a library and kitchen and living room for David Belasco's personal occupancy.

News of Plays and Players.

Klaw & Erlanger have closed a contract with Henry Beach Needham for his play on American political life entitled "Senator West." The play deals with political complications in Washington and the middle West, but has a love story running through it. The play will be produced next autumn. It is owing to the fact that Lew Fields and the Messrs. Shubert do not obtain control of the Broadway Theatre before the season that the play will be opened. Necessary to arrange for the advance sale of seats for William Faversham in "The World and His Wife" at the Casino. The tickets for Mr. Faversham will be on sale at the Casino box office on Thursday and Friday, and on Saturday morning the regular box office will be opened at the Broadway Theatre.

Miss Billie Burke and her company will sail to-morrow morning on the Lusitania for London. Miss Burke will begin an engagement in "Love Watches" at the Haymarket Theatre on May 12.

Memorial Library to Prof. Carpenter.

It is proposed by the faculty of the department of English of Columbia University to found a memorial library in honor of the late Prof. George Rice Carpenter. Prof. William Tenney Brewster has been appointed chairman of a committee to take charge of the plans. It is believed that the library will be opened soon after the beginning of the next academic year in September. It is the plan of the committee to have the library in Hamilton Hall, where the department of English is housed. The library will include works of reference, files of periodicals and journals and a large collection of the standard works of English literature.

Finest Ship to South America.

The new Lamport and Holt liner Vasari, named for the Italian painter and architect, sailed yesterday from Plymouth for this port. She will play between New York and South American ports and will be the biggest and finest ship in the South American trade. She measures 12,000 tons and is 502 feet long. She has no inner cabins, and her saloon is the full width of the ship, 50 feet, with white ceiling and carved and paneled oak walls. She is also equipped with a nursery, a children's lounge, a laundry and practically all the other up to date luxuries that go with the best ships in the Atlantic service.

The Seagoers.

Sailing to-day by the North German Lloyd steamship Kaiser Wilhelm der Grosse, for Plymouth, Cherbourg and Bremen: Mr. Philip Bayard, T. St. John Gaffney, American Consul-General at Dresden; Mrs. Margaret B. Fowler, Mr. and Mrs. Henry Bellers, Mrs. Stephen Peabody, Mrs. Peabody, Mrs. Joseph Phipps, Mr. H. Finger, Mrs. Odette Valery and Mrs. Charles Kaufman.

Passengers by the Holland-America steamship Ryndam, for Boulogne and Rotterdam: Mrs. W. K. du Pont, Mr. and Mrs. H. O. Tanner, Dr. Hamilton, Mrs. Mrs. Francis Andrews, Commodore and Mrs. W. R. M. Fields, Dr. and Mrs. Lester Curtis, Manuel Calvo, Mr. and Mrs. Calvin Burr and Mrs. E. F. Dodge.

Sailing by the Hamburg-American liner Holde, for the Mediterranean: Mrs. Ernest R. Adee, Bishop, J. Conary, Col. and Mrs. J. H. Cowperthwait, Prof. and Mrs. Henry C. Vedder and Mrs. R. Stewart Catlow.

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RETAKES HIS GRAND ST. CASTLE FROM JACOB P. ADLER.

Who Falls Wounded at the Threshold as the Law Protected Trascellans Break In—He Has Woods Pinned on an Assault Charge and the Curtain Falls.

Melodrama which is played ordinarily on the stage of the Grand Street Theatre by Al H. Woods's selected company of tragedians spread all over the house for a thrilling fifteen minutes yesterday afternoon, and as in the most fetching productions the last curtain will fall on a court scene. There were policemen yesterday, battered doors and all the other accessories of the most elevating drama possible to be dispensed at 10 cents.

At the end of it all Woods held the theatre against the wrath of Jacob P. Adler, but he had a charge of simple assault standing against him in the Essex Market court. Adler on his part had a piece of courtplaster over his left eye and the assurance of his attorney that to to-morrow the Woods incident will be rooted out of the Grand Street Theatre by court mandate.

Adler spent all of Sunday night in the theatre building, of which he is the lessee. With him slept about twenty special policemen. They had their stunner behind doors that were double barred and bolted.

At 9 o'clock yesterday morning came to those impervious doors Manager Louis Katz and the Woods company of tragedians, who were to rehearse for the first time the stupendous production of "The Secrets of the Police," which was to be put on in the evening. When Manager Katz found the front doors bolted he very naturally rattled them with some force.

Behind the glass of the doors appeared the large head and Oscar Hammerstein tile of Jacob P. Adler. The head and the tile shook simultaneously.

"Go away from here quick!" came the voice of Adler from under the brim of the tile. "I am in possession and all you loafers see the inside of this theatre never again!"

The twenty special policemen peered over the top of the Adler hat, and by the manner of their peering Manager Katz and the tragedians gathered that they really were not wanted there.

Straightway Katz sent for Al Woods and for Mortimer Fiesler of 43 Cedar street, the legal staff of the Woods combination. When they arrived they discovered that Adler had debauched his special policemen out onto the sidewalk in a menacing fashion and that what

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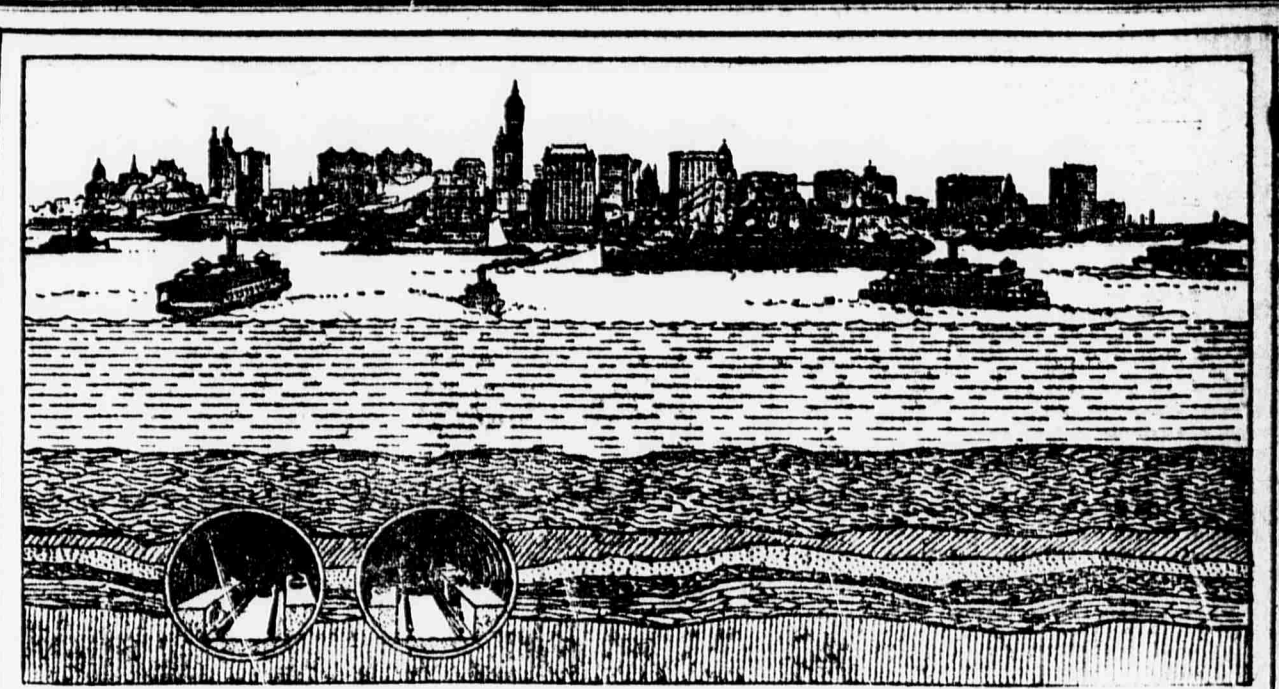
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terms of the contract in that he had refused to pay the increased insurance rates recently put upon the house, had refused to remove his scenery from the stage every Saturday night in preparation for Adler Sunday concerts and had done irreparable damage to the interior of the house in many ways.

So stands in perilous position the up-lifting melodrama in Grand street.

Methodist Preachers Against Excise Bills.

The Methodist Preachers Meeting of New York City, representing 700 clergymen, convened yesterday in the assembly rooms of the Methodist Book Concern at 150 Fifth avenue and decided unanimously to send telegrams to Lieut.-Gov. Horace White, Senator John Raines and Speaker James Wadsworth protesting against the Alt. Conklin and Smith excise bills. The telegrams were signed by Bishop Daniel A. Goodsell and by Allan McCloskie, president of the meeting, and J. Lewis Hartsock, its secretary.

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